

WELSH MELODIES

FOR THE

Harp.

BY

JOHN THOMAS.

(Harpist to Her Majesty The Queen)

VOL. 1.

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3 PER ALAW	(Sweet Melody Sweet Richard)	3/
4 CODIAD YR HAUL	(The Rising of the Sun)	3/
5 RHYFELGYRCH GWYR HARLECH	(The March of the Men of Harlech)	3/
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AR HYD Y NOS.

(All through the Night.)

Nº 19.

DEDICATED TO

MISS CONWAY GRIFFITH of CARREC-LWYD.

Arranged by
JOHN THOMAS.

ADAGIO.

INTRODUCTION.

pp

gva

gva

gva

gva

cres - - - - - *cen* - - - - -

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is common time (C).

System 1: The piano part begins with a series of chords. The vocal line starts with a long note labeled "do." followed by a melodic phrase. The system ends with a measure marked *gva* (grace note).

System 2: The piano part features a series of chords. The vocal line continues with a melodic phrase. The system ends with a measure marked *gva* (grace note).

System 3: The piano part features a series of chords. The vocal line continues with a melodic phrase. The system ends with a measure marked *gva* (grace note).

System 4: The piano part features a series of chords. The vocal line continues with a melodic phrase. The system ends with a measure marked *gva* (grace note).

Lyrics: The lyrics are written below the vocal line. The words are: "do.", "dim - in -", "u - en - do.", "mo - ren - do.", and "pp".

THEME. (♩ = 63.)

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic and a 'dolce.' marking. The second system includes a 'pp' dynamic and a 'dolce.' marking. The third system features a 'pp' dynamic and a 'gva' (grace) marking. The fourth system continues the 'gva' marking. The fifth system concludes the piece. The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings.

leggieramente.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a complex, rapid melody with many beamed sixteenth notes, grouped into four measures by a single slur. The lower staff is in bass clef and contains a simple accompaniment of quarter notes, also in four measures. The word *sost:* is written below the first measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the rapid melody from the first system, with four measures of beamed sixteenth notes. The lower staff continues the simple quarter-note accompaniment, also in four measures.

The third system of musical notation consists of two staves. The upper staff features a new melody of eighth notes, grouped into four measures by a single slur. The lower staff continues the simple quarter-note accompaniment, also in four measures. The dynamic marking *mf* is written at the beginning of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the eighth-note melody from the third system, with four measures of beamed eighth notes. The lower staff continues the simple quarter-note accompaniment, also in four measures.

First system of musical notation for piano. The treble staff contains dense, arpeggiated chords, while the bass staff provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present at the beginning. A dashed line labeled *gva* indicates a glissando in the bass staff.

Second system of musical notation for piano. The texture continues with complex arpeggiated figures in the treble and simple accompaniment in the bass. An *(A#)* marking is visible in the treble staff.

Third system of musical notation for piano. This system features a glissando in the treble staff, indicated by a dashed line and the *gva* marking.

Fourth system of musical notation for piano, showing the final measures of the piece. It continues with the characteristic arpeggiated textures in the treble and simple accompaniment in the bass.

(A. 1)

gva

gva

gva

gva

gva

gva

cres

The musical score consists of four systems, each with a piano accompaniment on the left and a vocal line on the right. The piano part features a steady eighth-note accompaniment. The vocal line includes various ornaments and dynamics.

System 1: The piano part has a treble clef and a key signature of one sharp (F#). The vocal line has a treble clef and a key signature of one sharp. The lyrics are "cen - do." with a "gva" ornament above the first measure.

System 2: The piano part has a treble clef and a key signature of one sharp. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "dim in" with a "gva" ornament above the first measure.

System 3: The piano part has a treble clef and a key signature of one sharp. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "u - en do." with a "gva" ornament above the first measure.

System 4: The piano part has a treble clef and a key signature of one sharp. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "u - en do." with a "gva" ornament above the first measure. The piano part ends with a double bar line.

A CATALOGUE
OF
HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.	
a Fantasia, dedicated to Thalberg.....	5 0
b Introduction and variations on a favourite Air of Bellini.....	4 0
c Marche favorite du Sultan	2 6
d Twelve favourite airs	3 0

APTOMMAS.	
b WELSH MELODIES:	
1. The rising of the sun.....	2 6
2. Of noble race was Shenkin	2 6
3. Ap Shenkin	2 6
4. Poor Mary Anne	2 6
5. Love's fascination	2 6
6. Sweet Richard	2 6
d Aptommas's polka	3 0

BELLOTTA, F.	
b Galop brillant	2 6
d Il trovatore. Fantaisie sur l'opéra de Verdi	3 6

BOCHSA, N. C.	
b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucrezia).....	2 6
2. O divina Agnese (Beatrice di Tenda).....	2 6
3. Com'è bello (Lucrezia Borgia).....	2 6
4. Meco & Voga voga luna (La Straniera).....	2 6
5. March & Pas redoublé (Saffo).....	2 6
6. Voga, voga, & Sogno talor (Parisina).....	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2 6
8. Ah! tu sei (Parisina).....	2 6
9. Quanto è bello (L'elisir d'amore).....	2 6
10. Io l'udia (Torquato Tasso).....	2 6

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1. My own blue bell.....	2 6
2. The bridal ring	2 6
3. The Prince of Wales' march	2 6
4. March in the old Irish style.....	2 6
5. Souvenir à l'Ecosaise	2 6
6. The wild white rose	2 6
7. Rondo à la villageoise	2 6
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b Cease your funning. (Variations as sung by Mrs. Salmon) ..		2 6
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b Grand military march		2 0
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b Grand parade march		2 6
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b L'encouragement. Simple melodies arranged in a most easy style		2 6
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b Petit souvenir (Tyrolienne de Guillaume Tell).....		2 6
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b Tartar divertimento (introducing the Tartar drum)		2 6
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b The celebrated Rossignol waltz		1 6
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b The last new French march		2 6
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b Weber's last waltz. Grand and brilliant variations		5 0
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b Amor! possente nome. Petite fantaisie		3 0
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b L'horloge des Tuileries. Petit amusement		3 0
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b Le carnaval de Venise. Morceau fantastique		5 0
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b The dawn of spring. Easter piece.....		3 0
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Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement.....		5 0
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2. Auld Robin Gray. Scotch melody. Transcribed	3 0
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4. Bardic relics, No. 2. Nos galan	3 0
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5. Bardic relics, No. 3. Llandoverly and Serch hndol..	3 0
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6. Bardic relics, No. 4. Of noble race was Shenkin ..	3 0
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7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	3 0
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8. Bridal march	2 6
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9. Chant des Croates (J. Blumenthal)	3 0
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10. Don Pasquale. Fantasia	3 0
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11. Gems of Irish melody, No. 1	2 0
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12. Gems of Irish melody, No. 2	2 0
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13. God save the Queen. Variations	3 0
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14. Gondolier row. Variations	3 0
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15. Grand American march	2 6
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16. Il trovatore (The prison scene)	3 0
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17. Kathleen Mavourneen and Dermot astore	3 0
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18. L'elisir d'amore. Fantasia	3 0
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19. La gitana. The new cachucha	2 6
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20. Les noces. Fantasia, introducing Danish air	3 0
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21. Relics of Wales (Three Welsh airs)	3 0
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22. Rousseau's dream. Capriccio	3 0
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23. The bloom is on the rye (Bishop)	3 0
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24. The light of other days (Balfie)	3 0
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25. The old house at home (Loder)	3 0
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26. Victoria march (introducing "The brave old oak") ..	3 0
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CHIPP, T. P.	
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b I love but thee (T. Moore). Introduction and variations ..	3 0
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DUSSEK, O. B.	
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d THE HARPISST'S FRIEND. A series of popular melodies:	
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1. Merch Megan	1 0
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2. The rising of the lark	1 0
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3. March of the men of Harlech	1 0
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4. Lilla's a lady	1 0
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5. Savourneen deelish	1 0
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6. La rosa waltz	1 0
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GODEFROID, FELIX.	
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b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
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b Norma. Fantasia on Bellini's opera	4 0
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HOLST, GUSTAVUS VON.	
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c "ETRENNES AUX DAMES." Select airs, &c.:	
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1. True love. German air.....	2 6
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2. Le vaillant troubadour.....	2 6
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3. The farewell of Raoul de Coucy.....	2 6
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4. Le départ du jeune Grec	2 6
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5. Adolphe. German air	2 6
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6. German Waltzes	2 6
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7. Ye banks and braes o' bonny Doon	2 6
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8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
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9. Stanco di pascolar. Venetian air	2 6
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10. Di piacer (La gazza ladra)	2 6
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HUNT, W. B.	
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c The blue bells of Scotland. Introduction and variations....	3 0
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LABARRE, THEODORE.	
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b Non più mesta. Fantasia on Rossini's air.....	3 0
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b The last rose of summer. Variations.....	2 6
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b There is no home like my own. Variations.....	2 6
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MEYER, F. C.	
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b Auld Robin Gray. Divertimento	3 0
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b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0
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OBERTHÜR, CHARLES.	
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b Op. 25. Addio, mia vita, addio! Barcarolle.....	2 6
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a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
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b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
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b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi.....	7 0
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b Op. 29. La mélancolie de F. Prume. Transcription	2 6
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b Op. 38. Una lagrima sulla tomba di Parish Alvars. Elégie..	5 0
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b Op. 51. La belle Emmeline. Impromptu.....	3 6
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b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:
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1. La cascade	3 6
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2. La coquette	2 0
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3. La consolation.....	3 0
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b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:
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1. Adelaide	3 0
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2. The first violet.....	2 0
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3. Zuleika	2 0
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4. Cooling zephyrs.....	2 0
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5. The huntsman, soldier, and sailor	2 6
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6. A ride I once was taking (Trab, trab)	2 0
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7. My harp now lies broken (Maid of Judah)	3 0
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8. My heart's on the Rhine.....	3 0
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9. From the Alp the horn resounding	2 6
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10. With sword at rest (The standard bearer) Lindpaintner	2 0
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11. When the swallows fly towards home (Agathe)	2 0
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12. Oh! wert thou mine for ever	2 0
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b Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:

1. Ye flow'rets that to me she gave.....	1 6
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2. Praise of tears	1 6
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3. Norman's Gesang	1 6
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b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:

1. Streamlet cease	2 0
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2. Forth I roam	2 0
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3. If o'er the boundless sky	2 0
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b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:

1. Bâle	3 6
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2. Zurich	3 6
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3. St. Gallis	3 6
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b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:
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1. Grace	2 6
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2. La fontaine	3 0
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3. Si oiseau j'étais	2 0
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b Op. 106. Three characteristic melodies:

1. Wenn ich ein Vöglein wär	3 0
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2. Lisle Laute, lisle linde	3 0
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3. Virgo Maria (O Sanctissima)	3 0
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b Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
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1. Repose	2 0
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2. Sorrow and relief	2 6
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3. Cradle song	2 6
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b Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	6 0
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b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	2 6
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b Op. 121. Trois morceaux caractéristiques:

1. La gitana	3 0
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2. Mélodie mazurque.....	3 0
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3. La gazelle	3 0
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b Op. 127. Sacred melodies:

1. Martin Luther's hymn	2 6
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2. Old hundredth psalm	2 6
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3. Before Jehovah's awful throne	2 6
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4. Airs from "The creation" (Haydn)	4 0
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5. Vital spark of heavenly flame	2 6
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6. Agnus Dei (Mozart)	2 6
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b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
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1. Nobles seigneurs. Cavatine du page	2 0
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2. A ce mot tout s'anime. Air de Marguerite	2 0
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OBERTHÜR, CHARLES—continued	
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b Op. 129. "ÆOLIAN CHORDS." Three melodies:

1. Gems of the crimson-coloured even	2 0
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2. She was a creature strange as fair.....	2 0
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3. 'Tis sweet when in the glowing west.....	2 0
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b Op. 132. Nereides. Sketch	2 0
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b Op. 142. L'invitatione del gondoliere. Sketch	2 0
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b Op. 144. Il trovatore. Fantasia on Verdi's opera	2 0
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b Op. 146. La traviata. Souvenir de l'opéra de Verdi ..	2 0
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b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	2 0
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1. Ah! che la morte	2 0
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2. Il balen del suo sorriso	2 0
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